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THE PUPPETEERS OF AMERICA

THE PUPPETEERS OF AMERICA is a national non-profit organization whose object is the improvement of the art of puppetry. The organization is governed by a national council elected by the membership.

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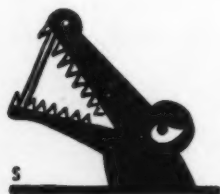
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Every Member Get A Member!

Our Birthday

The Editors

Yes, it's, —

Happy birthday to you,
Happy birthday to you,
Happy birthday dear JOURNAL,
Happy birthday to you!

Herb Scheffel reminded us a few weeks ago when he sent this month's cover design that the JOURNAL is growing up. This month with this issue, the JOURNAL celebrates its sixth birthday.

In November 1937, Paul McPharlin printed the first issue of THE GRAPEVINE TELEGRAPH, the first American publication devoted entirely to Puppetry . . . and the first attempt to compile a record of puppetry in America. This was followed in September 1939 by a mimeographed GRAPEVINE TELEGRAPH, edited and published by Paul, a bi-monthly publication which now included the news and record of THE PUPPETEERS OF AMERICA, which had been chartered in 1937. In January 1943, Marjorie Batchelder McPharlin took over the editorship of the GRAPEVINE and until April 1947 the GRAPEVINE continued as an excellent, well edited publication, a record of puppetry both in America and abroad. In April 1947 the St. Louis Puppet Guild took over the publication and due to unforeseen complications, the GRAPEVINE appeared irregularly and finally became non-existent. In September 1948, George Latshaw took over the editorship, and until June 1949 brought out six issues, introducing offset pictures as a regular feature.

At that time the P of A had 180 members. George was appointed as editor for the year 1949-50. After the

June 1949 Festival Vivian Michael, after consultation with the newspaper office with which her husband Clyde is associated, discovered that it would be possible to have a printed publication at little more cost than the mimeographed GRAPEVINE. A consultation with George ensued, and the next edition of the GRAPEVINE appeared in the form of the JOURNAL (July-August 1949) although due to the transition this issue did not get into mails until late fall. Once on schedule the JOURNAL has appeared, with some changes and it is hoped some improvements bi-monthly since then. In June 1950 Vivian Michael and Peg Blickle took over the editorship and for the last five years with the help of Martin Stevens, George Latshaw and Rod Young particularly, and hundreds of other contributors, have endeavored to bring you the latest and best in puppetry news and pictures.

The JOURNAL belongs to each member, individually, as members of the Puppeteers of America. It depends entirely upon their contributions for existence. If each member will assume a personal obligation to send news items, clippings, pictures, feature articles, etc., the JOURNAL can be a complete record of puppetry in America.

And here, a word of thanks from the editors for those wonderful encouraging letters of appreciation that we receive constantly . . . we want all those who have sent material for the JOURNAL to know the JOURNAL office receives many, many letters of commendation for the articles which you send, and that your contributions are deeply appreciated by our readers. Keep them coming!

"Dido"

H. V. Tozer

"Dido," Ezequiel Vigues, was born on April 10, 1880, at Tarrasa, near Barcelona, Spain. Like many another Spanish child, his attendance at local puppet-shows, before the advent of the cinema, engendered in him a transient enthusiasm which prompted him to start a show of his own with small commercial toy figures. He still recalls the dismay with which he inadvertently swallowed the squeaker.

After several unsuccessful business experiences, Ezequiel Vigues, decided to emigrate to Chile. He travelled to le Havre to board the first steamer for South America. It was this wait that, at the age of 47, was to prove a turning-point in his life, for, deciding to beguile the time by visiting the famous liner "Ile de France," he suddenly came upon its small puppet-theatre, and fell so in love with it that he made up his mind that he would one day have one of his own.

By the time he reached Colon, at the entrance of the Panama Canal, he became so home-sick that he took the same ship back to France, spending most of the return voyage planning ways and means to build this puppet-show and return with it to Spain.

In Paris once again, Vigues searched a trade directory for dealers in puppet-material and, finding the name Thiessard, called at the address given. "Papa" Thiessard, having just inserted an advertisement for a new assistant, thought that it was in this capacity that he had called and, giving him no time to explain, promptly bundled him off to be interviewed by Madame Thiessard, at their puppet-theatre in the Parc Montsouris. Madame Thiessard, under the same misapprehension

as her husband, gave him a tryout and, despite his not having touched a hand-puppet since his childhood, took him on there and then for the forthcoming performance that very evening, an unexpected and heaven-sent opportunity. He spent two or three months in friendly collaboration with these good people, whose son, under the name of Deshartis, to-day directs the well-known puppet-theatre in the Luxembourg Gardens. Vigues recalls that, carried away by the excitement of one scene, in which he was manipulating a fleeing Russian horse-and-trap, he urged on the horses in his native Catalan, much to the admiration of everyone, who thought it was good colloquial Russian. Under the tutelage of such excellent teachers, he soon felt proficient enough to set up his own theatre, for which, in the meantime, the Thiessard's own craftsmen had carved a set of figures, painted the scenery and built a booth.

The inauguration of his theatre took place in a hall called the "Petit Moulin," with a play entitled "La Vie Fantastique de Guignol," which, thanks to the willing help of the Thiessards and other professionals, was not, he says, the failure it might otherwise have been, for Vigues had had the temerity to make the first night a gala performance to which he invited all the friends and connections of his cabaret days. It was at this early date in his puppetry career that, in tribute to the foster-mother of his early childhood, he adopted the now well-known name of "Dido," a masculine rendering of the Catalan word for foster-mother, "dida," in which the French automatically transferred the stress to the

last syllable. After continuing the performances for the rest of the week "Dido" packed up and departed for Barcelona, where he arrived on July 24, 1931.

Having been fortunate enough to secure a post in the Statistics Department of the Municipality as a basic means of livelihood, "Dido's" first performances in Barcelona took place, on Sundays and feast-days, in the basement of a ping-pong hall run by Sr. Reig, who, readers of my contributions to the late Paul McPharlin's *Puppetry Yearbook* may recall, has always been a patron of puppetry. Later, he installed his booth in the picture gallery of the "Cercle de Sant Lluc," in the Calle Montesion, thus reviving a tradition of grateful memory, for it was in these same premises, when, at the beginning of the century, they housed the famous "Hostal dels Quatre Gats," a cafe managed and presided over by the celebrated bohemian character Pedro Romeu and frequented by such renowned artists as Picasso, Casas, Ruisnol, Nonell, Mir, etc., that Julio Pi, Catalonia's most outstanding puppet-showman, gave the puppet-shows that have left such an indelible impression on the annals of bygone Barcelona. It was here I first witnessed "Dido's" performances, the first to introduce into Spain the audience-participation so characteristic of French puppet-shows. Besides these Sunday performances, he also accepted engagements to perform at parties and gradually achieved such a reputation for artistic merit that, at the last annual festival celebrated by the well-known choral society "Orfeo' Catala'" before the outbreak of the Spanish civil war in July, 1936, he was invited to take part an honour of which he is particularly proud, in view of the Society's international reputation.

During the subsequent three-and-a-half years of civil war, puppet-shows were out of the question, so that it

was not until the beginning of 1939 that, being now wholly dependent upon puppets for a living, "Dido" renewed his puppetry activities. During this time he began to be ably assisted by Teresa Riera, "Teresina," who later became his wife and only assistant.

A subterranean concourse, called "La Avenida de la Luz," having been built in Barcelona for the terminus of a suburban railway, the management accepted the proposal of a foreigner of Central-European origin to establish a puppet-theatre in one of its vacant halls. Although his show was beautifully stylized, it proved a failure, which led someone to ask why go so far afield when they had "Dido" right on their own doorstep. After an audition, "Dido" was engaged, on a salary basis, and gave well-attended performances in the attractively-decorated hall. Unfortunately, after four months and a farewell gala and benefit performance, the hall was taken over and converted into a news-reel cinema.

The buildings and grounds of an old palace in the centre of the city having been converted into arcades of lock-up shops similar to those in the "Avenida de la Luz," "Dido" and "Teresina" rented one of its halls and installed a well-equipped permanent stage, with a grid to fly the scenery, and opened at Christmas, 1942. This venture, however, was a financial failure and, after just over a year, closed on Twelfth Night in 1943, the strain of trying to provide the ever-new two-hour programmes necessary for a permanent theatre clouding their memories of this period.

The following two years, aggravated by hardships caused by the second World War tried their courage and determination to the utmost, for they were reduced to pushing their props through the streets on a hired hand-cart to reach their destinations. This proved to be the proverbial darkness

before dawn, for "Dido" became increasingly convinced that his best means of success would be to tour the local fairs so typical of Spanish life and which last from a week to a fortnight. Acting on this belief, he got a carpenter to make him a wooden fence in sections, to enclose the audience, and a substantial and demountable wooden booth, roomy enough to hold camp-beds at night — all of which could be loaded on to a motor-truck and transported from one town to another — and they set out on their travels and opened at Calella on June 16, 1944.

This was the second turning-point in "Dido's" career. Although it was some time before he could afford to have even the fence painted, his finances were so improved that he was soon able to add to the auditorium a waterproof canvas roof supported on a ridge-pole suspended between two posts, thus making him independent of the weather. Later on, a living-hut was also added to the equipment — in all, three-and-a-half tons of material to be man-handled and transported every week or fortnight, no light task at the height of a Spanish summer.

Hence, for the last nine years, "Dido" and "Teresina" have opened their season, generally at the old Roman city of Tarragona, on Easter Saturday, the day on which, traditionally, every theatre and cinema in Spain contrives to renew its programme, in order to signalize the ending of the lagging days of Lent. Their season continues unremittingly until the end of November or the beginning of December, according to circumstances, itinerary or weather, when they return to their high, airy apartment on the outskirts of Barcelona for a four-months' well-earned rest, during which time they overhaul their figures, props and scenery, not to mention, renew their acquaintanceships. In the course of their season they cover most of the Region of Catalonia, the most industrialized

part of Spain, their itinerary varying from year to year. In 1946, for instance, they went even as far afield as the island of Majorca, where they gave a short season, at Easter, in Palma.

"Dido," of a stature ideally short for glove-puppets, is, today and at the age of 74, still a spry and active man, looking a good ten years younger than his age. His is unquestionably the best-produced glove-puppet-show of those I have seen in Spain. To begin with, he does not use the squeaker so traditional to Spanish, or, at any rate, to Catalan puppet-shows and which makes dialogue so baffling to all but the keenest ears. He makes full use of his own voice, or, rather, voices, for I have counted up to five distinct variations of it, as well as that of "Teresina." This allows a much better portrayal of character, and, in this connection, I well remember, from as long ago as his "Quatre Gats" and "Avenida de lo Luz" days, his masterly impersonation of a sycophantic manservant and a typical, simple but canny, moon-faced Catalan farmer. Similarly, I recall with admiration "Teresina's" verbal and mnemonic dexterity in mimicking the inexorable flow of a Spanish harridan's vituperative tirade. The female characters are, thus, as well rounded-out as the male. Although the voices are amplified by loud-speakers, it is only when overtired at the end of a long day that a tape-recording is used. He has given as many as sixteen performances in a single day. Whereas, before the civil war, he gave his shows in the Catalan vernacular, he has, since that event, invariably given them in Castilian, save on the occasion when he gave one in French for the French Institute in Cervera.

"Dido's" well-characterised puppets, of which he has about 90, are, due to his French apprenticeship, of the ordinary three-finger type and not of the Catalan five-finger kind indigenous

to the Region. He has also retained the typical French, or, rather, Lyons, character of "Guignol," or "Guinol," as it is spelled in Spanish, and his "minions of the law" are dressed in French uniforms — the latter is perhaps just as well in a country where the police are jealous of their dignity, for their puppet counterparts are more often than not the butts of the comedy. The faces of his figures are painted with tempera, thus permitting rapid repainting between shows. The heads are carved by professional wood-carvers to "Dido's" requirements, his artistic abilities not embracing manual dexterity.

"Dido's" scenery is impeccable and is renewed frequently enough always to look as fresh as his figures, dressed by "Teresina." Its design is based on local landscape and architecture and is painted by professional scene-painters, whose framed original designs make a colourful decoration to the walls of "Dido's" apartment.

Fortunately, the canvas roof makes artificial lighting necessary, and this is by electricity, laid on from the nearest main. It is adequate, and front-of-house spots, on a projecting arm, light the down-stage positions.

The twenty-one plays of his repertory are partly adapted from French originals, partly drawn from traditional Catalan puppet-plays, and also include some of his own invention.

The shows are devoid of the vulgarity too often present in puppet-performances in Spain, with no concessions to the adult element of his audience, they are unreservedly designed to appeal to children, whose psychology he seems thoroughly to understand — which may or may not be the reason that a third of his audience is made up of appreciative grownups. For instance, in the classic and inevitable graveyard scene, it is the puppet characters who are scared, and not the children in the audience, for they al-

ready know that the white sheet covers a practical joker or a designing rogue. Similarly, he never calls a bad character by a Christian name, but makes up an appropriate nickname for it. Naturally enough, all his plots depict the triumph of good over evil and, true to Spanish tradition, the end of each play dovetails into the beginning of the final, riotous slap-stick scene in which the Devil, of which he has no less than eight figures carries off the hero and his slow-witted boon-companion to Hell, where, in a complicated arabesque of interwoven acrobatic struggles, pursuits and evasions — the big-stick constantly changing hands and the slow-witted character getting most of the knocks — the Devil is finally vanquished and thrown, inert, into the nethermost depths of his own domain. As I mentioned before, it was "Dido" who introduced audience-participation into Spanish puppet-shows, thus allowing the children not only to identify themselves with the action on the stage, but to let off steam.

Wherever "Dido" goes, his show and his personality earn him the standing of an artist, and his collection cuttings testify to the eagerness with which newspapers and magazines of repute seize on his achievement to philosophise about puppets in general or to extol the artistry of his particular theatre, a welcome oasis in the noisy vulgarity of a popular fair. To sum up, "Dido" is, today, Spain's Grand Old Man of puppetry, his favourite comment on his success being, "Mi vida fue' un fracaso: solo triunfe', ya viejo, al volver a la ninez," or, in more prosaic English, "My life was a failure until, in my old age, I returned to childhood."

Strings To Our Show

Sixteen Years of Puppetry in New York City Parks

In 1939, a few years after he had undertaken the expansion of New York City's park and playground system, Commissioner Robert Moses conceived the idea of including a traveling Marionette Theatre in the year-round recreation program of the department.

Ascanio Spolidoro, one of the foremost puppeteers in the country and a member of the recreation staff, was assigned to train a group of four eager Playground Directors in the many skills which must be learned by a puppeteer. Within three months the group had constructed marionettes, props and scenery, sewed costumes, learned manipulation of marionettes, and mastered the speaking of lines for the initial offering, "Jack and the Beanstalk," a simplified production that ran for about 35 minutes.

While the puppeteers were busy at all this, the department's Division of Maintenance constructed a portable indoor stage that was eight feet wide, six feet deep, and ten feet high with a proscenium opening of four and a half feet. Lighting for this stage was supplied by two 150-watt spots and music by a portable victrola. All equipment was transported to performance locations in a station wagon.

The first tour extended from January to March of 1940 and performances were given twice daily in playground field houses with seating capacities for thirty to fifty children. Since the number of children who could see these shows were limited by space, it was decided to give out-of-doors performances in park playgrounds during the summer months on a trailer theatre pulled by a park service truck. Hundreds of children and their parents, many of whom had never seen a puppet show, viewed the performances with much enthusiasm.

The Park Puppeteers had as headquarters and workshop a twenty-by-fifty foot playroom in one of the Borough of Queens playgrounds. Here during the next five years they added four new productions to their repertoire, "Red Riding Hood," "Peter and the Pirates," "The Shoemaker and the Elves," and "Happy the Humbug." Under the constant supervision of Mr. Spolidoro who had as his goal the perfection and high standards of the professional theatre, the Park Puppeteers cohered into an experienced and well-trained group. Only by looking back from a vantage point of sixteen years can one appreciate the remarkable growth of the Department of Parks Marionette Theatre.

As the puppeteers and their productions increased in technical quality, the department was deluged with requests for performances from schools, hospitals, settlement houses, and other child-care agencies. To meet this demand auditoriums had to be sought which could seat larger numbers. Instead of small groups of fifty, the puppeteers were now playing to hundreds of children at each performance.

In 1947, the Swedish Cottage in Central Park was turned over to the puppeteers as their workshop and headquarters. The cottage was part of Sweden's educational exhibit at the Centennial Exposition of Philadelphia in 1876. Following the close of the exposition, the New York City Board of Aldermen purchased the building from the Swedish Consulate and erected it at the present site, in 1877, adjacent to the Shakespeare Gardens. In this setting the puppeteers could expand the scope of their operations. More personnel and equipment were provided to attain and maintain the standards to which they aspired.

With the cooperation of Park De-

partment electricians and carpenters a new portable stage for indoor shows and a new traveling theatre on wheels were designed and constructed.

The indoor stage is twenty-five feet wide, 14 high, and ten deep, including maskings. Its height can be adjusted to three different levels to meet conditions at various locations where shows are given. The stage and all other equipment is transported in a closed van. The lighting consists of four dimmer boards controlling 18 spot lights individually or in groups as well as the three colored lights of the proscenium borders, backs, and foots individually or all together.

The outdoor theatre was constructed of aluminum on a one and a half ton cab-over-engine truck chassis at a cost of approximately \$8,000 for labor and materials. This included the installation of microphones and an amplifying system, wiring for lighting effects and a switchboard. This equipment consists of five 150 watt spots, a double turntable, two single turntables, four microphones and four loud speakers.

The troupe now numbers ten in all — director, supervisor, artist, electrician, carpenter, costumer, and four general workers. All ten manipulate puppets and all participate in the over-all production.

The traditions of the puppet theatre are foremost in the minds of the Park Puppeteers. They endeavor to bring to youngsters cultural and educational entertainment on a professional level through careful selection of script, music, artistic use of lighting, staging, dramatization, and beautifully designed and costumed puppets.

The response from children, expressed in fan mail sent to the puppets, by the way, not to the puppeteers, has been gratifying. Many teachers, in order to give youngsters an opportunity to assimilate and analyze their own reactions, have their students write stories or draw pictures of whatever impressed them most in the per-

formance. To the puppeteers these sketches and stories are an important means for evaluating the productions. They learn what appeals to their audiences as well as what has failed to evoke an expected response. By paying heed to these reactions, performances are maintained as a stimulating, distinctive experience for young people.

For many children these marionette shows are their first experience in a "live" theatre situation. They are made aware of their obligations as a theatre audience. Best of all they learn to be receptive to the many stimuli which the theatre in all its forms has to offer.

The marionette troupe also serves as a quasi-educational group by imparting information to visiting puppeteers, teachers, and group leaders, by lecturing and demonstrating to those concerned with child guidance and education, and by holding "open house" days at the Swedish Cottage from time to time for groups of children.

The Marionette Theatre makes two tours each year performing indoors in the fall and winter and out-of-doors in the spring and summer. Attendance ranges from 350,000 to 500,000 for each tour.

The only drawback in its sixteen year existence has been the turnover of personnel. Mr. Spolidoro has trained many people who were later lost to the department because of civil service personnel regulations and procedures.

The Department of Parks feels that the Marionette Theatre has a definite and special place in the recreation program. Ever since its inception parents, educators, and everyone concerned with child guidance and education have acclaimed it as one of the best, if not the best, marionette theatres and as a source of exceptionally fine entertainment for children. The Marionette Theatre makes a worthwhile educational contribution, one that is well worth the cost of operation.

Obraztsov

Like many puppeteers Sergei Obraztsov first became interested in puppets while playing home theatricals. He tried out his first puppets on friends and acquaintances and often remarks that this process has been of great importance to him.

Sergei Obraztsov, now 23 years old, is director of the Moscow State Puppet Theatre. Beginning in 1931 in a small room with a personnel of eight, it has grown to a theatre with a stage, foyer, workshops, museum and library. It has a personnel of over 200 workers including scene painters, sculptors, designers, property men, and dress makers. In just over twenty years Obraztsov and his colleagues have given 16,000 performances and have visited more than 300 towns in the Soviet Union as well as cities and towns in Finland, Germany, Hungary, Czechoslovakia and Poland.

Observers feel that Obraztsov's theatre and puppets seem to get closer to real life than most puppet productions. His theatre displays a fine art not only in manipulation, but in sensibility and depth of purpose which gives each performance an extraordinary vivid and moving appeal. Perhaps his philosophy of an actor accounts for some of this: "The writer, the architect, the painter and the sculptor outlive themselves in their work. The theatrical or the variety artist has none of this. He cannot live into the future. The works of art created by such actors are not cast in durable material. They are not embodied in any way. They are action—movement—which rises the moment the actor appears on the stage and ceases to exist as soon as the curtain falls."

It is no surprise then that Obraztsov's personality and art dominates all of his shows. There is a ma-

gic in all of his performances. Into his theatre goes not only his strength and decisiveness but also his sparkle and charm. Obraztsov is the first to acknowledge the talent and the importance of his company of manipulators. "I'm convinced," he said, "that the most important condition for the growth of any artist is the ability to listen to other people and, above all, not to lose the taste for doing so as the years go by, a thing that often happens to those on whom fate smiles." Then he has added at his latest show, "2-Nil in our Favour," which played at the Casino in London this summer, "Although today I head this theatrical group and am its artistic director, I consider many of its members my teachers, each in his own way. I often find their judgment final and binding on me."

His latest show was received in London with a great deal of enthusiasm and much admiration for the intricacies of presentation and manipulation. The play itself is basically straightforward, a lighthearted morality on the dangers of being too absorbed in intellectual affairs. But its development and action are elaborate. The puppets cleverly close to life in appearance, but having an individuality special to their kind, are worked from beneath the stage by mechanism and hand manipulation. Victor, the hero, is represented but no fewer than 30 different puppets because of the physical demands of the part. The poise and flexibility of the puppets is most notable when they indulge in some of their most intricate of their activities—drinking in bed, shaving, ironing, reading a magazine and turning the pages.

Fame, especially in art, still spreads to the four corners of the earth in spite of iron curtains. Obraztsov through Moscow's Central Puppet Theatre has made his work one of the most impressive contributions to modern theatrical art.

Puppets for Moppets

Vivian Michael

And the Little Billy Goat Gruff said, "I'm going to cross the bridge and eat the nice green grass on the far hillside." This suggests enough action to stimulate the imagination and the dramatic instinct of the average first to third grade child. Immediately he is willing to become Little Billy Goat Gruff, or Great Big Billy Goat Gruff. A pile of orange crates in the middle of the room becomes the bridge, under or behind which crouches the Big Bad Troll. Down on all fours the children assume the characteristics and the wee small voice of the Little Billy Goat Gruff, or the deep thundering voice of the Great Big Billy Goat Gruff, and the play is under way.

Every elementary teacher has directed a similar dramatization, with the children's imagination supplying most of the details. Then why does the simplicity of this method not carry over into the lower grade puppet project? Why does the problem of making a puppet crowd out all the other values to be derived? Long days of modeling, slow drying papier mache', complicated construction and more complicated stringing prove that it is impossible to sustain the enthusiasm of very young children over a long period of time. The enthusiasm which motivated the project dies out and the teacher is forced to push the project to completion and often to a sorry end.

Let us examine another approach, scaled to the age level of the child. In the study of this story, no doubt one of the art periods will be given over to free illustration of the story. Suggest that children paint (with tempera) Billy Goats of different sizes, the Old Bad Troll or the bridge which separates the fields. Use corrugated

paper, (cut up cartons if necessary) instead of drawing paper. It should be possible to direct another group toward a mural type painting of the "far away hills and green fields," suitable for the backdrop of the stage. Heavy brown wrapping paper and tempera paint may be used.

From here on, the teacher will have to accept the child's conception of what a puppet is, (a conception seldom shared by superior adults). If an object has motion, if the child can direct its movements, his imagination supplies the rest. If the child can cut out the Billy Goat (use big scissors, x-acto knife, or scroll saw) and wave it through the air in his enthusiasm, he has given it life. Controlled action and dialogue follow easily and naturally. There is enough action plot to suggest the lines.

A quarter inch dowel or a thin flat stick pasted to the back of the cut-out with sticky tape transforms it into a flat rod puppet and permits the operator to remain below the scene. The child will probably suggest a duplicate painting on the back of the puppet, in order that he may move it in either direction. No child of that age will notice or question the lack of three dimensions.

The stage may be a banana carton with the front cut out like a proscenium and part of the bottom cut away. The mural will form a circular cyclorama.

A most satisfactory permanent stage for productions of this type may be made from plywood. Construct an ordinary three panel screen, with center panel 24 inches high by 36 inches wide, and with end panels 24 inches

(Continued on page 21)



PUPPET PARADE

(see photo section)

WASHINGTON JR. LEAGUE

Anna Wills of Washington D. C. Junior League writes:
Dear Vivian:

"This is the show we were struggling to write when we talked to you at Festival. After lots of agony and profitless hours, we decided to turn everything over to a free-lance script writer, and he solved our problem for us in no time at all and charged us a very reasonable fee. For those who are desperate enough to pay for scripts, we recommend Mel Hosansky, 324 West 101 St., New York. We told him what characters we wanted to use, how long a play we wanted, what equipment we had, and how many in our troupe. He took some of our ideas but invented many of his own, and we were delighted with the results.

"We started trouping in January and since then have performed in the institutions for the underprivileged in the Washington area, one school, one church, and for one selected audience — 18 shows. Since all of our troupe members have regular daytime jobs we devote only one night a week to the marionettes, and we feel that 18 straight weeks is a good season's work. Our audiences have varied from the very young to the very old, and all of them loved it. The show has lots of audience participation, witches and spells, magic, and suspense, and the girls did a splendid job of coordinating sound effects, lights, and music. The whole show was quite an undertaking for us but we feel that it has been worthwhile."

Left to right: Anna Wills, Katharine Knox, Jean Harmon, Susie Gray,

Janet Rogers (chairman), Beatty Stallings, Frances Meroney, Page Boteler. Not shown — Caroline McCleskey. Marionettes, left to right: Princess Beautiful, Gypsy Matilda, the Magic Mirror, The Butterfly, Rollo the Dog, the Blue Bird, the Prince, Reginald, the scaredy-cat Ogre.

DIDO

"Dido" (Ezequiel Veques) and his wife "Teresena" who acts as his assistant are shown here. With "Dido" are two of his best known characters, Guinol and Mephistopheles. On opposite page, Guinol in XVIIIth century costume and circus clowns. Figure on left is provided with long free neck, held in free fingers of operators hand, allowing head to be raised and lowered.

NEW YORK CITY PARKS

See article on Page 8 "Strings to Our Show." Shown here is the movable truck marionette stage and members of the staff preparing puppets for the production of "Cinderella."

VIV AND PEG

We who edit the JOURNAL often wonder what our far away correspondents who never get to Fest look like. Maybe you have wondered the same thing about your JOURNAL editors. In fact, in the last few weeks we have been addressed as Miss, Mrs. Sir, Mr. and Herr. So, by way of enlightenment, we are taking chances on spoiling the picture section by including "Viv and Peg," both "Mrs." both teachers, both charter members of the P of A, both puppetees who work as





Washington Jr.L.





'DIDO'

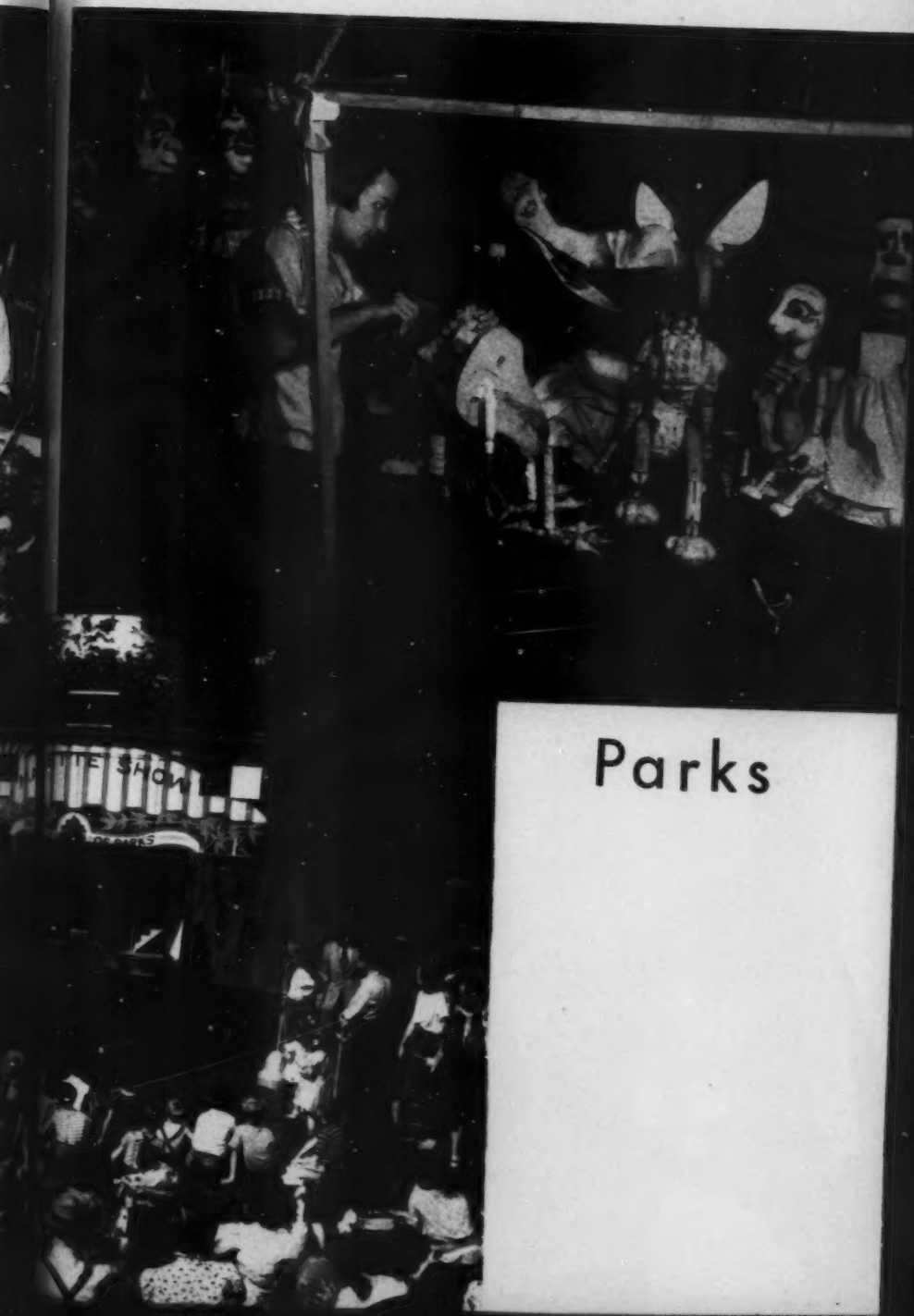






N.Y. City





Parks



Viv and





Peg



THE HEADS



a team not only on the JOURNAL but in all puppet activities. With one in the art field and one in English and Speech, it creates a natural division of puppet chores, Viv making most of the puppets and Peg taking over scripts and most of the voice. Both started with marionettes but have switched almost entirely to hand puppets. Also included here is a picture of a series of turned ball heads (Czech style) created by Viv for a series of Chinese legends. These were used for "hand and rod" puppets, a type which will be demonstrated at the Workshop this year.

THE HEADS

Lee and Cedric Head believe in entertaining the children both on stage and behind stage. How delightful this is to the small fry is evidenced by this photo!

Lee and Cedric are bringing to the Festival puppets from their very fine historic collection, one of the largest in the country. In addition, Cedric has agreed to set up his stage and demonstrate his broad collection of trick puppets . . . in itself an education in construction and manipulation of novelty and trick puppets. Don't miss this!

PUPPETS FOR MOPPETS (Con't. from page 11)

high by 18 inches wide. Cut an opening 12 inches high by 24 inches wide, about 1½ inches from the bottom and in the middle of the center panel, for the proscenium opening. Reinforce the entire screen around the bottom with a thin strip of wood about 1½ inches wide. Molding may be used around the proscenium for a more finished effect, (a good use for your old picture frame). Another thin strip about 2 inches wide may be tacked horizontally across the back of the front screen about midway between the stage opening and the top. One all-metal bed light of adjustable shade variety may be attached to this if desired. Curve the mural so that it forms a semi-circular background and thumbtack it to the screen. A two-inch ledge across the bottom of the stage opening will make it easier to attach

simple props. Others, as in the bridge above, may simply be thumbtacked to the bottom of the opening.

This type screen is perfect for everyday use in the schoolroom. It may be set across the aisle on top of the desks, or between two tables. Pupils operate from below on low stools or boxes. Children will enjoy both the show and the operators. Use a screen, however, if you like.

And don't stop with "Three Billy Goat Gruff." The whole range of literature for the lower grades can be adapted to this type of dramatization. Results, not a puppet play a semester, but a puppet play a week; an increased enthusiasm in dramatization, an increased development of social responsibility and cooperation and fewer "puppet headaches" for the teacher. Try it some time!

Rich Winzer

It is with a great deal of regret that we report the death of Herr Rich Winzer, noted German puppeteer, whose great interest in puppetry brought him in contact with puppeteers everywhere. Many of our members

who visited abroad knew him and highly respected him. In addition to being a puppeteer, he was an accepted authority on puppet history. The JOURNAL has had many interesting communications from him in the past.

Festival and Workshop

June 28, 29, 30 . . . July 1 and 2

Bowling Green State University,

Bowling Green, Ohio

Archie Elliot, Festival Chairman for the 1955 Puppeteers of America Festival announces one of the fullest programs ever offered to the membership . . . first, three full afternoons and evenings of shows . . . and second, a broad program of lectures followed by Panel Discussions, Puppet Movies, a Pot Pourri, to say nothing of the Exhibit, the Workshop, the Auction and many other features that are being inaugurated for the first time this year. Never has enthusiasm seemed to be so contagious . . . everyone, it seems, is heading for Bowling Green for that wonderful reunion the last week in June . . . the old timers just can't miss it and the newcomers are looking forward in happy anticipation of their first, but never to be forgotten Festival.

PERFORMANCES

The most anticipated feature of the Festival is naturally the puppet performances. This year Archie offers three afternoons and four evenings full of shows. How he is going to crowd them all in, no one knows! At last report from Archie the following were scheduled. Last minute changes can always be expected, but few are anticipated.

For the first time on the Festival program, **Robert and Edith Williams** of Puyallup, Washington will present one of their productions, familiar only to those on the west coast . . .

From Canada come **The Vellemans**, who gave such a delightful performance at Dartmouth last year . . . also from Canada, **George Merten** in an

other fascinating marionette review.

Spence and Alan Gilmore need no introduction . . . their charming hand puppets will never cease to entrance the audience . . . its a feature we all look forward to . . . in the same category are **Ellen and Romain Proctor** and their marionettes . . . and **Cedric Head** with all his trick performers, standbys we never tire of . . . and always wish there were more of.

The **Wallace Sisters, Lea and Gia**, that fascinating team of entertainers, will present a new routine . . . one of the most looked for acts on the program . . . and **Marjorie Shanafelt** . . . whom we all love is bring her marionettes, a trunk full, we hope!

New faces and new shows on the program: - **Marge and Pat Kelley** who usually keep their puppets in their room will appear on the program . . . we have been hearing big accounts of them . . . **Bruce and Nola Bucknell** who gave us just a glimpse of their beautiful variety puppets at the Detroit meeting last fall . . . **Rod Young**, whose puppets we have seen will appear for the first on a P of A program . . . **Margo's Moppets**, seen mostly around Pittsburg is another anticipated performance . . . **Pat Percy**, who has had years of experience in department store work with puppets and who gives a fine performance . . . the **Jupiters**, whom we all remember from Western College Fest and who have been going "great guns" in the west . . . **Clarissa Yaeger** and **George Durham** and the **Wayne University Dance Group** (Ybarando, Berg and Jennings) all from Detroit . . . and we all know what

to expect from Detroit. And last but far from least, Ed Johnson, with that miraculous one man marionette performance.

LECTURES

The Festival has never offered a more practical group of subjects on their lecture program. There will be lectures by:

Adolph S. Cavallo, Curator of Theatre Arts, Detroit Institute of Arts, on "Puppets and People — a Brief History."

Felix Smyth, Philadelphia — "How to use the Tape Recorder."

Vernone Tracey, Detroit — "The Creative Approach to Puppetry."

Fern Zwickey, Detroit — "Puppetry in the Classroom, from Kindergarten through High School."

Elden Smith, Head of the Department of Speech and Theatre, Bowling Green State University, "What Is Good Theatre."

George Merten, Toronto, Ont. Canada — "What to do with your First Puppet."

Lewis Parsons — "A Musical Demonstration with Puppet Show."

Lea and Gia Wallace — "Approaches to Puppetry Choreography."

Joe Berg, Cleveland TV personality and former Professor of Speech, Western Reserve University — "How to use your voice."

PANEL DISCUSSION

Panel discussions by experts in their field will answer some of your most puzzling questions. The following are a few of the topics that will be considered. It will be your privilege to bring up other questions for discussion.

How to advertise and promote a Puppet Show.

How to book a Puppet Show.

What to charge for a Puppet Show.

Controlling show conditions.

PUPPET MOVIES

Latest and best in puppet movies . . . in charge of **Budd Gambée** who has done much research in this field. Be sure and see Budd at the Fest and list with him any movies that you know of. He is attempting to compile a complete list which will be available to the P. of A.

POT POURI

If you haven't been booked for a show for Fest, you can still be on the program. The **Pot Pouri** is your opportunity to "put on your own show," display your puppets and your talents . . . come prepared for a spot on this program of programs. No advance notice needed . . . just "bring 'em along."

EXHIBIT

One of the most important features of any Fest is the Exhibit. This year we have an unusually fine auditorium which will house the puppet exhibit. Here, in addition to historical puppets from the collections of the Detroit Museum and the private collections of Cedric Head and the Proctors, will be puppets from every corner of the continent.

IMPORTANT

When you receive this JOURNAL, it will not be too early to ship your puppets for the exhibit. Every member is invited and urged to participate in order that every one may profit from seeing all types and makes of puppets. If you can't ship, bring your puppets but it will help the exhibit committee if you will return the card listing what you expect to bring with you. Please note on back of card that you are "bringing," not shipping." See instructions for shipping on enclosed card.

REGISTRATION, ROOMS

Complete information is being sent you with this JOURNAL. See enclosed cards for all information necessary. Advance registration helps your Chairman, but is not necessary.

AUCTION

Do you have something you want to donate to the P of A? A puppet, or part of a puppet, a discarded stage, some puppet books . . . props, costumes etc.? Every little bit helps finance the P of A and permits your Chairman to offer a better program. Anything and everything accepted! The Auction is also your chance to pick up that prize puppet, or long desired book, or other souvenir of the Fest. So . . . don't forget to tuck in that extra package for that barrel of fun and profit . . . the Auction.

SHARE A RIDE

Henry Sherman, 2617 Hampshire Road, Cleveland Heights, Ohio will arrange transportation for those who wish a ride or those who can offer a ride to Festival. Write him immediately.

FESTIVAL ADDRESS

If you expect to receive mail while at Festival, please have it sent, care of P of A., Schatzel Hall, Bowling Green State University, Bowling Green, Ohio. In case of emergency, phone Bowling Green 37921.

BUS SERVICE

Buses from Toledo stop at bus station and comfort stop at Bowling Green, about one mile from campus. Taxi service from there. Buses leave

Toledo A. M. 2:22, 8:25 and 11:30. P. M. at 1:15, 2:10, 4:39, 6:39, 6:54 and 11:12.

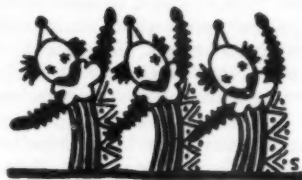
WORKSHOP

The Workshop . . . that big jamboree that everyone is looking forward to! The last report from Lewis Parsons, Chairman of the Workshop, indicates that 23 demonstrators have already signed up for the Saturday Workshop and more are to be heard from. One long day of continuous and repeated demonstration in practically every phase of puppetry. How can you afford to miss it? Where else will you ever be able to get so much instruction for the small fee of \$4.00, the registration fee for the Workshop? In addition a full staff of consultants will conduct a clinic to help you with individual problems not covered in the Workshop.

Already scheduled (May 1) are the following:

Modeling in Clay, Gary Jennings; Shim Plaster Casting, Romaine Proctor; Plastic wood casting, Ellen Proctor; Marionette bodies, George Merten; Sawing and Shaping, John Shirley; Celastic Casting, Dorothy Rankin; Rubber Mold Casting, Dottie Gleason; Wood Carving, George Larsen; Painting of Heads, Bruce Bucknell; Creative Puppetry, Vernone Trace & Clarissa Yager; Odds and Ends, Eve Sheldon; Human Anatomy into Puppet Anatomy, Hugh Mosher.

Hand Puppet Manipulations and Construction, George Latshaw; Cloth Puppets, Evanston Junior League; Finger Puppets, Erma White and Florence Legg; Shadow Puppets, Marjorie Shanafelt; Scripts, Peg Blickle; Hand and Rod Puppets, Vivian Michael; Movable Features, Joe Owens; Papier-Mache, Anne Hulko; Special folding control, Leo Hulko; Special Method for Making Heads, Edith Serrel; Painted backdrops and Props, Fritz Holzberlein.



Ask Us Another

(By the Journal Editors)

Received too late for the last issue, this answer about material for simple dances for puppets, comes from our authority, Lea Wallace.

"One of the best sources in folk dance material is 'The Folk Dancer,' P. O. Box 201, Flushing, N. Y. Also part of the same organization is The Folk Dance House, 108 W 16th St., N. Y. They have a complete catalogue (75¢) of books and records on the subject.

"From the public library, 'Folk Dancing in High School and College' by Grace I. Fox and Kathleen Gruppe St. John, published by A. S. Barnes and Co., N. Y. Also 'Folk Dances' Volume I by Louis Chalif, 1635 W. 57th St., N. Y. (very simple dances of different nations)."

QUESTION . . . I want to paint designs on some costume with dye. I have been told there is something that can be put in dye to keep it from spreading. Can you tell me what it is?

ANSWER . . . Gum arabic, from drug store, enough to thicken dye slightly will prevent it from running. Experiment for consistency as it will vary according to fabric.

Prang Textile Paints, made by the American Crayon Company, Sandusky, Ohio, come in many colors, are easy to work with and are permanent.

Another decorative material you might like to experiment with comes in tubes and squeezes out into a line design. Wonderful for borders, trimming or all over designs. Comes in wide variety of colors. It is Amazart, manufactured by Binney and Smith, 31 W.

42nd St., N. Y. City, and should be obtainable through local art shops. If not, ask them to order.

QUESTION . . . I'd like to change from marionettes to hand puppets but I hate the slinky, drop shoulder effect, with hands apparently coming out of the neck. Is there any way to avoid this effect and get a more normal effect? What kind of material is best for the underbody . . . or is an underbody essential if the costume covers the arm? I have been using muslin.

ANSWER . . . Personally, I think a different underbody will help solve your problem. Upholsterers felt, though expensive, gives a firmness to the body not acquired by any other material. There is a new costume felt on the market now at half the price, but I do not know whether it will hold up like the wool felt. Only drawback to felt is its "stickiness" in hot weather. With all the beautiful colors obtainable, the felt "sleeve" can often serve as the skirt of the costume, jackets, etc., being fitted directly over the underbody.

To prevent the "hands out the neck" effect, cut the underbody with square straight shoulders, and provide for a definite "neck" on the pattern instead of the proverbial drawstring. Fit the neck snugly to the neck of the puppet which should be at least $1\frac{1}{2}$ inches long and the shoulders will drop down to their intended position. Use a stiff paper tube to extend the hand as far away from the shoulder as is consistent with good operation. Slip fingers into the tube instead of directly into the hand. From here out it is a

matter of practice in manipulation, learning to point the fingers "down." Full gathered puffy sleeves, set in armholes — decorations on shoulders, etc., can also help "lift" the shoulder and give an illusion of squareness.

QUESTION . . . I made a large handpuppet dragon head of plastic wood. It weighs a ton. Is there any other brand which is lighter?

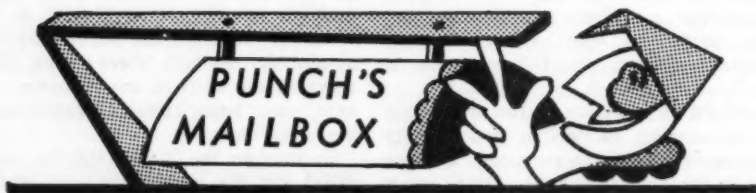
ANSWER . . . No, there is not. If you want to start over from the beginning, use balsa wood and carve the head. Comes in 6x6x12 inch blocks at hobby shops. It is necessary to reinforce all joints or points of wear with wood . . . insert and glue pieces of soft pine at strategic points. Plastic wood will adhere to balsa and may be used for reinforcement. Give the carved balsa several generous coats of thinned shellac to toughen the surface and increase durability before painting.

Jim Menke advises that your "Ask Us Another" editors are all wrong on their statement that there is no satisfactory substitute for plastic wood.

Jim says, "I have found something that far surpasses plastic wood. It is called Duratite Wood Dough. It is much easier to work with and it doesn't shrink at all. It sands like a dream and doesn't get as brittle as plastic wood. It is manufactured by Webb Products of Norcross, Georgia, and San Bernardino, California. It can usually be obtained at Sherwin-Williams paint dealers.

Thanks, Jim, for the suggestion. We will be glad to report further on this product, so if any one experiments, please let us know about results.

Helen Ferguson calls our attention to an article in the January issue of **THE INSTRUCTOR**, by John C. Swartz, Jr. of Los Angeles State College. Scaled to meet the needs of the beginning teacher or student, the article is entitled "Introduce Paper Marionettes to your Class. Helen says, "My son and his cronies in the second grade, guided by a teacher who knew nothing about puppets, made these puppets with amazing success." We are always glad to have these references.



Rod Young—Punch's Mailbox, Box 14, University of Richmond, Virginia

You may remember that Punch and his faithful wife were last heard from while en route to Bowling Green, Ohio, for another ostensive celebration at the 1955 Festival of Puppetry. Well, they arrived, parcel post, and are now in the process of spreading out the mammoth mat of welcome prepared by the Puppeteers of America for the

Puppeteers of America. We'll see you there come June, but meanwhile Punch sent us a nibble of news from the Puppet World, so help yourself.

Winning new friends for P. of A. in Hawaii during March and April, not to mention learning the hula, Jean Star Wicksell and family were puppetizing all around the islands. While

there they got together with Bob Mills who is now studying at the University of Hawaii and using his marionettes on TV commercials and in club acts. Jean demonstrated and displayed simple puppet methods for the Pacific Teacher's Conference for which the Portland, Oregon, Jr. League, Montgomery, Alabama, J. L. and the Peoria, Illinois, J. L. sent examples of work done by children they had instructed. Florence Akana, who utilizes puppets in their use as a speech therapeutic aid in the Honolulu schools, was a recent visitor at classes in puppetry at the University of Richmond, Virginia, where she was entertained by Caroline S. Lutz and Rod Young. Here on a fellowship grant for world study, Miss Akana is sorry to miss our Festival, but promises an article for the JOURNAL in the near future.

John Shirley flew to Rochester, N. Y., for a three day engagement at the end of March. Dorothy Rankin is now using a club date stage made of aluminum that is said to be an engineering marvel and which was designed for her by her husband who is an engineering marvel.

In Topeka, Kansas, Catherine Hathaway has worked out an interesting puppet choir to go along with music recorded by boys in her own real choir. Margie Kelly, also of Topeka, has devised an Emmett Kelley marionette after collaboration with artist friend Russ Chezam. The "Willie" marionette has complete eye movement, his ears wiggle, mouth moves, eyebrows raise—one or both, and his nose twitches. He'll even be at the Festival. Will you? Margie and men will be there en masse after a very prolific year in puppetry. Margie taught the Kansas Recreation Workshop puppetry course in Hutchinson during May. Strenuous activity keeps him constantly busy, but Lewis Parsons has a wonderful time touring schools with his music and puppets. On a Texas tour, Lew stopped for a visit with Rena

Prim and then journeyed back home towards Michigan, stopping on the way for another visit at the Kelly's in Topeka. PFC Alan Cook happened to arrive on the Kelly doorstep while Lew was there, so they all had a wonderfully full puppet confab. Alan is eagerly anticipating December when he'll untangle himself from the Army. Meanwhile, he hopes to work out a leave for the Festival and we surely hope they'll let him leave. And did you see the Walt Disney item published in many national comic sections April 10th wherein poor Goofy sneezes while manipulating marionettes and becomes completely ensnared in the strings?

Anyone interested in songs, hymns or games for young children can find inspiration and help in the new book, GOD'S WONDERFUL WORLD, by Agnes Leckie Mason and Phyllis Brown Ohanian, published by Random House recently.

Herb Hosmer, Jr. had a busy season of shows in and around South Lancaster, Mass., during the winter and has big plans for this summer. At the Club Cinema in Greenwich Village, N. Y., Lea and Gia Wallace produced "Cinderella" alternating with "The Candy Princess" March 5th through April 9th. Jero Magon, Puppetry Editor of Players Magazine, was enjoying Florida sunshine this spring.

New member, Anna C. Johnson, Essex, Mass., is doing clever handicraft work in addition to her work with puppets. Formerly of Miami, she worked there with the late Mr. Johannes' Biblical Marionettes. Mr. and Mrs. E. E. Fox have been going to town with their shows at various fairs and affairs down in Spartanburg, So. Carolina.

Alan and Spence Gilmore found much enthusiasm and serious interest in puppetry during their tour of the California Bay area. Lettie Connell, perhaps Punch's best correspondent from the region, first wrote regretfully of missing the Gilmores at a meeting

of the Oakland puppet group, then wrote gleefully after meeting them at a Children's Theatre Workshop meeting. Lettie and Bash Kennett, the Looking Glass Lady of KRON-TV fame, were on the bill celebrating the Hans Christian Anderson 150th Birthday the first week of April at Children's Fairyland. Captain Fortune, of KPIX-TV, with John O'Copper and puppets were also on the program. The January issue of JUNIOR ARTS AND ACTIVITIES contains an illustrated article by Florence Van Eck Birkhead called "Oakland's Vagabond Puppets." In an off moment, Lettie looked herself up in the DICTIONARY OF OCCUPATIONAL TITLES and was distressed to find herself a Marionette Man. This was set aright, however, after careful search, and she is now pleased to be classed as a Puppet Master. A Marionette Man just manipulates but doesn't do voices or anything creatively constructive. Even so, in the code section we are still categorized with freaks, clowns, mental calculators, magicians, snake charmers and etc. Hmmm. So Lettie sat down and made new hand puppets for the "Real Princess" which was produced at the San Francisco Public Library on May 20th. Heads were made from asbestos which was a method learned from Mrs. Strelow of the Oakland Library.

For the third semester there has been a puppet class offered at Fort Hays Kansas State College taught by Naomi Garner, also Professor of English. The class this semester has worked on "The Bremen Town Musicians" and "Chicken Licken" as well as a Bible play to be interpreted with very simple puppets.

The only local show to rate in the top ten daytime TV programs in Atlanta, Georgia, was Don and Ruth Gilpin's "Woody Willow." An eighth grader, "Speedy" Zackus, appeared as a guest on their shows during March. Don and Ruth were looking forward to

several exciting shows during May besides their daily TV work. Esther Goldman, Atlanta, had a date with the stork who presented her with a baby girl.

Herb Scheffel has been working like a beaver with Bill Schuring, director of the Pied Piper Puppeteers, Waldwick, New Jersey. Directed by Bill, designed by Herb, done with hand, rod and shadow puppets, and exciting program of three plays, "The Drum Dance" — a traditional Chinese fable, "Triple Talk" — by Herb Scheffel, and "The Death of Tintagiles," by Maurice Masterlinck were presented May 13 and 14 at the George Washington Jr. High School in Ridgewood, N. J. Other members of the talented troupe are William Jayme, Gordon Prescott, Martha Sietsma, Rita Heffernan, Jennifer Jones, Gino Manaco, Rosemary Jones and Judy Sietsma.

We understand there was a candy item on the shelves around Easter time called the Fireside Puppet Pak. The plastic candy container could become a slip over hand puppet after it was emptied. And did you see the humanettes and puppets on the George Gobel Show late in April? So there you are.

Back in February, the winner of the Special Achievements Award for Children's Programs presented at the Northern California Academy of Television Awards dinner was Wolo. George Lemont, who uses puppets to help him MC a series of cartoons on KRON-TV, won a special award for personality.

Burr Tillstrom was guest speaker at the Evanston Drama Club on Feb. 17. Terrance O'Flaherty, who writes a syndicated news column, started his March 29 column after reportedly trying to get a luncheon date with Tallulah Bankhead who sent word back that she hadn't eaten lunch in 20 years and what's more, only got out of bed to watch "Kukla, Fran and Ollie." Mr. O'Flaherty then went on

to discuss recent Kuklapolitan shenanigans, particularly the fabulous job Burr did on Easter Sunday when Fletcher Rabbit, spokesman for the E. R., produced his very own "harebrained" spectacular which was broadcast by the American Broadcasting Company. It was the greatest.

Those of you who remember the wonderful personality of Walter Jackson, in charge of meals at Western College, Oxford, Ohio, for many years, will be saddened to know of his sudden death during March. The college is starting a memorial fund in his name to raise a scholarship for a negro student at the college which has instituted an international plan of great merit. Walter was made an honorary member of the P. of A. and those of us who knew him as a real friend of puppeteers at the two Western Festivals will long remember him.

Reported in the Chicago SUN-TIMES and again in BILLBOARD towards the end of February was news that producer Reinald Werrenrath Jr., original producer of "Ding Dong School," had finished the pilot film for a new show entitled "Dick's Story Shop." This entertaining and educational show sounds like a sure thing and Pat Percy, puppeteer, and Dick Snyder, artist and formerly an assistant to Burr Tillstrom, are the performers. And down in Miami, Sue Hastings, who teaches a course in puppetry at the University, has been active on television.

George Latshaw opens the season at Cain Park Children's Theatre June 20, and is playing shows that week as well as the week following the Festival. In April George was showcasing a daily TV show and on the lookout for sponsors. Jane McGuirt, Atlanta, Georgia, is activating an unofficial puppet guild there. They all got together in February when the Salzburg Marionettes played at Georgia Tech. Jane has a new portable stage for parties and has been getting good results from her ad in the paper. Jimmy

Shaw skated through Atlanta during March doing his puppet act on ice.

Margaret D. McMullins' book "How To Help the Shut-In Child" suggested marionettes but no handpuppets. Looks like someone slipped! "Fun for Children" column in N. Y. TIMES for Easter week listed every conceivable type of entertainment except puppet shows! Some one must have slipped there, too.

Russian Puppet Theater supports the press's crusade against immorality with a humorous production called "Divorce Case."

Budd Gambee - Ball State College, Muncie, Indiana, is interested in compiling lists of puppets films. Send him any information you have.

Brooklyn Museum's "Matinee for Moppets" ended its season with Gayle and Doug Anderson in a novelty act and a performance of "Peter Rabbit" by the Peggy Bridge Marionettes. Burton Wolf, that ambitious 14-year-old, brought both Punch and Judy and a marvelous rabbit-producing hat to Levittown youngsters at Easter time.

A new slant — moppets teach a renegade puppet belonging to Mrs. Dorothy Phillips, educator and lecturer, Oceanside, N. Y. "Sammy Spivens is a wayward puppet in need of a good teacher," she explained to the children, as Sammy gleefully wiped his nose on his sleeve. "What Sammy needs is good advice from people his own age." Sammy got advice - plenty of advice - Don't forget to wash both sides of your hands - use a hanky - don't wake your parents on Sunday morning." By the end of the session Sammy was one of the best-mannered hunks of wood in the country.

Shari Lewis, TV vetriloquist and her wooden companions Randy Rocket and Taffy Twinkle joined Mimi Benzel and others at the benefit ball for the New York Hyde Park Chapter of the Association for the Help of Retarded Children recently. As proof of Shari's versatility - she appeared complete

with autographs at the Farmers' Market in Garden City, L. I.

Madrid tourists complain that the "gypsy dances," a must for sightseers, are all sandwiched in between sleight-of-hand and puppet performances - much to their disgust. "Cinerama Holiday" devotes the second half of its film to sight-seeing in Paris, but pauses long enough for the camera to pick up a Petit Guignol puppet performance of Red Riding Hood, done before an audience of rapt youngsters - exceptionally interesting because of the incongruity of the intimate show on the giant screen.

As part of the Third Annual Shakespearean Festival held at Taylor University, Jack Patton, head of Fine Arts Dept., will present ghost scenes from Hamlet, under the heading, "Shakespeare and Puppet Artistry."

Quoted from VARIETY — "The format that has held up successfully for nearly 14 years at 'The Turnabout,' the unique La Ccenega playhouse, a combination of puppet musical comedy and intimate revue, continues in the new show. New material gives the second part of the presentation, the revue, a breezy tempo, while the first-half puppet segment is a revival of one of the group's best former offerings, "Gullible's Travels." Revue is tagged "Turnabout Unspectacular," with narrator Forman Brown explaining that while the scope of tv's specs isn't possible, the Turnabout can come up with entertainment on a smaller scale. The 10 new numbers accent this statement, ranging from raucous comedy to the plaintive wailing of folk singer Odetta. Forman accompanies some of them at the piano. Odetta offers six songs, probably the best being "Delia," a sort of Bahaman "Frankie and Johnny" number, and a tender child's song, "Why?" In another, a Welsh ballad, she's joined by Frances Osborne, and their "The Miner's Song," is one of the hits of the show. Miss Osborne, doing an

Edith Piaf takeoff, also scores as a comic chanteuse. Dorothy Neumann and Harry Burnett's "Poet Laureate of Grabhorn County" is okay comedy; Burnett's "The Last Show," vignette of a clown making up for his final performance, is dramatic. Forman, who writes all the music and lyrics of various numbers, comes up with one of his own, the amusing "Footnote by the Author." Miss Neumann's direction is fast and expert. The Yale Puppeteers' first act is clever. Whit.

From Milton Halper, CBS-TV, comes a working drawing of a puppet stage used by Herb Sheldon whose "Sheldon at Six" over WRCA-TV includes a hand puppet tagged Eggbert. Show scaled to moppets has educational value in news reel feature included. Peg Blickle and Vivian Michael, currently doing a daily spot commercial on WLW-TV - bringing the merits of fine carpets to the housewife - via the Professor and Stinky. Watch out, Archie! Viv's puppets, Peg doing script and operating. "Barber of Seville," puppet opera in color premiered in N. Y. during March. Whose production is it?

GOOD HOUSEKEEPING for May, — more patterns for the youngster — unique puppets embodying the old principle of finger shadows. ARTS AND CRAFTS JOURNAL for February reviews the "Kinemins" and follows with six pages on "How to Make a Fist Puppet." You will want to read pages 80-84 on "Puppetry Lighting" in the new book THEATRICAL LIGHTING PRACTICE by Joel E. Rubin and Leland H. Watson Theater Arts Books. Might read the whole book - excellent material. WOMAN'S HOME COMPANION for February — another Judy and Jeff record, with instructions for simple puppets, stage etc. It will delight the small fry.

Did you see Jack Shافتon and his marionettes on the George Gobel program - N.B.C.? Martin Brothers were seen at a Cincinnati Nightery in March.

Don Sahlin and Kermit Love are collaborating on a stop-action movie which may be shot in Vienna. Mr. and Mrs. Cedric Head stopped by the Stevens Mousetrap briefly on March 8 while on the way from Detroit to Chicago with the Kingsland Marionette shows. Al Wallace writes that Steve and he enjoy film making to the utmost and have many plans up various sleeves for future films. Their first safety film had an audience of over 24 million with a few thousand showings. Busy otherwise with lecture trips, Al was in Jackson, St. Petersburg, Washington, D. C., Wichita, stopped for a few weeks vacation in Los Angeles where he beat an occasional drum for business, and ended up lecturing in Sun Valley. Man, that man gets around.

Andre Vern of the Twin City Puppeteers, Hudson, Wisconsin, would still very much appreciate some contribution from you for the compilation of the book of puppet humor to be dedicated as a memorial to Lem Williams. Lem was loved by all of us for his fine sense of humor and we would like to invite you again to take a few moments and send Andre some item that will help.

Beverly Bates teaches an evening course in therapeutic puppetry at the Richmond Professional Institute, Virginia. In the Berkley DAILY GAZETTE on April 6 were several good photos and an impressive article about Helga and Earl Williamson and Kazimir Zemalov who are keeping the poetic beauty of the marionette theatre alive in their city through their group, "The Three Puppeteers."

Ann Bates and Jeanette McDonald presented two plays, "My Father's Dragon" and "How the Whale Got His Throat," at the April meeting of the Detroit Puppeteers Guild. The Detroit Puppet Theatre presented Meredith Bixby's puppet production of "Pinocchio" on April 16 and 17. And something new has been added to the

Bucciero household and his name is George. Dot Ryniak Frosczita also expects a gift from friend stork late in the summer. Dus Cavallo keeps breathless activating all the Art Museum activities. The Michigan Artist Craftsmen Show at the Institute during March was well represented by Guild members. Clarissa Yeager gave a lecture demonstration for the Coterie Club at the International Institute on "Puppetry as a Living Art."

Jr. League members of Richmond, Virginia, were entertained at the University Puppet Studios one morning in March. During April one of the puppet classes saw grade school children present a Chinese hand puppet show after hearing Rod Young lecture on "Puppetry, A Creative Adventure" at a puppetry workshop held by the art teachers in the Richmond schools.

For the annual college May Day, May 7th, "The Wind in The Willows" was presented with larger than life size hand and rod puppets. Among others, we have been busy doing one man hand puppet shows around Richmond. May 13 at the Lakeside school was "A Clown In Town" and for three Saturday matinees through June 4th, "The Circus Surprise," "The Magic Kehole" and "An Adventure All Around" were presented at the new Richmond Theatre Center. Teaching, art study and research plus show building and doing happily ushered in another summer directing puppetry with the Children's Theatre of Casper, Wyoming, starting June 13. Oh but we'll be back at Bowling Green for Festival week and want you to be there to tell us what you've been doing.

That's all from Punch for the present, but June 28th is upon us and if you can't be at the Festival then let us hear from you, and if you can be at the Festival, we'll see you there.

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